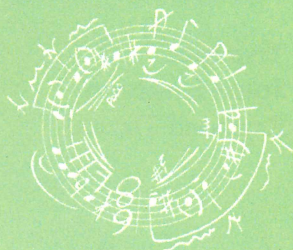


the british are coming! sunday february 11.07

www.espritorchestra.com

esprit orchestra invaded by Brits!

with Philip Cashian in attendance
as Esprit's guest composer



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esprit orchestra • alex pauk music director & conductor • explore the new century • 2006-2007

Esprit Orchestra Sunday February 11th, 2007
Alex Pauk - Music Director & Conductor

Flute

Christine Little
Maria Pelletier

Oboe

Lesley Young

English Horn

Karen Rotenberg

Clarinet

Max Christie
Richard Thomson

Bassoon

Gerald Robinson
William Cannaway
(also contra bassoon)

Horn

Gary Pattison
Vincent Barbee
Diane Doig
Linda Bronicheski

Trumpet

Stuart Laughton
Raymond Tizzard

Trombone

Robert Ferguson
David Archer
Herbert Poole

Tuba

Scott Irvine

Harp

Erica Goodman

Piano

Lydia Wong

Percussion

Blair MacKay
Trevor Tureski
Mark Duggan
Graham Hargrove

Violin 1

Fujiko Imaishi
Concertmaster
Corey Gemmell
Jayne Maddison
Anne Armstrong
Pamela Attariwala
Mia King

Violin 2

Dominique Laplante
Sonia Vizante-Bucsa
Louise Pauls
Ronald Mah
Hiroko Kagawa
Rebekah Wolkstein

Viola

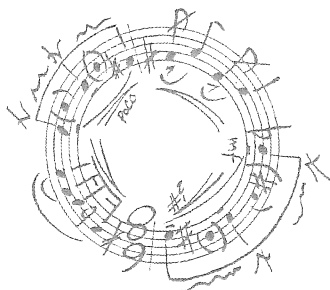
Douglas Perry
Angela Rudden
Rhyll Peel
Katharine Rapoport

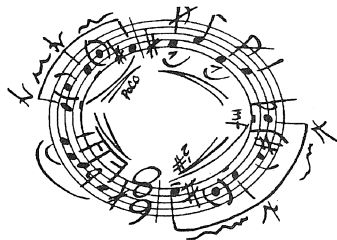
Cello

Paul Widner
Elaine Thompson
Marianne Pack
Olga Laktionova

Bass

Tom Hazlitt
Peter Pavlovsky





esprit orchestra

Alex Pauk, Music Director & Conductor

Sunday February 11th, 2007

Jane Mallett Theatre, St. Lawrence Centre for the Arts

8:00 pm - CONCERT

7:15 pm - pre-concert composers talk

GUEST ARTIST

Patricia Green, soprano

PROGRAMME

La joie éclatante des jeunes époux (1999)

Petar-Kresimir Klanac

Upon Silence (1990)

George Benjamin

for soprano and string orchestra

INTERMISSION

Chamber Concerto (1995)

Philip Cashian

Aftertones of Infinity (1978)

Joseph Schwantner

UPCOMING EVENTS:

CMC Professional Readings featuring Esprit Orchestra - May 7th

The Walter Carsen Centre for The National Ballet of Canada, 470 Queens Quay West

Esprit, in collaboration with CMC, will introduce living Canadian composers and their work through free, live performance workshop and open feedback session.

New Wave Composers Festival - May 9th through 13th

location TBA; check our website for details

Join us for this exciting annual Festival. This year's events include screening of newly digitized version of F. Lang's *Metropolis* accompanied by live Esprit performance of new original score composed by David Ogborn; performance of Brian Currents' educational piece – *A Young Person's Guide*. – a 20 minute work in the tradition of Britten's *Young Person's Guide to the Orchestra*; launching of Brian Current's and Murray Schafer's CDs at our Festival Finale performance on May 13th.

Squeeze, Squeeze, Squeeze

Esprit's annual fundraising event - May 10th

Grano Restaurant, 2035 Yonge Street

Join us for an evening of food, wine and music. Watch for details on our website.

Red Hot New Wave Finale - May 13th

Jane Mallett Theatre, St. Lawrence Centre for the Arts

This concert features two extraordinary soloists who provide the electricity for three of this concert's compositions – Canadian cellist Shauna Rolston and American guest artist Joanne Kong playing both piano and harpsichord.

www.espritorchestra.com

BIOGRAPHIES

ALEX PAUK MUSIC DIRECTOR & CONDUCTOR

Alex Pauk, composer, conductor, educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 50 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, *Toward a Living Art* Education Programme, *In Your Space* outreach initiatives, tours and International relations, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad. As a conductor he attains excellent performances on stage and in recordings. All Esprit concerts are recorded for broadcast on CBC Radio and/or Internationally. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association and he has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's recordings of music by Canadian composers Chris Paul Harman and Brian Current helped them win, respectively, prizes in the International Rostrum of Composers (Paris) and Barlow (USA) competitions. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. His six CD's featuring Canadian music on the CBC Records Label are important in the overall catalogue of CDs in Canada and his work with performing arts filmmaker Larry Weinstein of Rhombus Media, with projects such as *Ravel's Brain*, have set new standards in the genre. Since 1985, Pauk's *Toward a Living Art* Programme with Esprit has provided approximately 1,500 students annually with a range of experiences; "sitting in" with Esprit musicians at rehearsals and performances, composing for Esprit, attending special student concerts and workshops, receiving free concert tickets and study guides. Pauk has been a leader in taking new music out of the concert hall and to people in their communities with performances in unusual locations such as the CN Tower, night clubs, Toronto Public Libraries etc. He has provided opportunities for choreographers and dancers, stage and lighting designers, actors and directors and media and visual artists to combine their talents with Esprit in adventurous cross-disciplinary projects. Pauk has lead Esprit on several Canadian tours and in 1997 initiated an ongoing exchange and touring project with The Netherlands, a venture which included Esprit's debut European tour in 1999 and remains vital to this day.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions of recent years include; *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company (blending Southeast Asian musical elements with Western orchestral sounds); three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*. Currently Pauk is composing a work for large ensemble commissioned by La Société de musique contemporaine du Québec.

GUEST ARTIST

PATRICIA GREEN SOPRANO

Praised for her “warm creamy voice” with three-octave ease, mezzo-soprano **Patricia Green** has gained international renown for her versatility and musicianship. A busy concert career has taken her to Amsterdam's Concertgebouw, Zankel Hall, Merkin Hall and the Kennedy Center.

Career highlights include performances with L'Orchestre de Radio-France, the Dutch Radio Philharmonic, the spectacular opening of the Terrace Gardens in Haifa, Israel, a European and Canadian tour of Claude Vivier's opera, *Kopernikus* and a “terrific” (Globe and Mail) performance of Pierre Boulez's *Improvisation I & II (Pli selon pli)*, under the baton of the composer. Recent engagements include Bach cantatas with the Washington Bach Consort, the world premiere of *Lady Lazarus* by Laura Schwendinger in San Francisco, and acclaimed performances of *Puneiga* by Heinz Holliger and Sofia Gubaidulina's *Hommage à T. S. Eliot* with New Music Concerts.

Her performances have been broadcast internationally and are regularly heard nationally on the CBC. She has four recordings on Albany Records, others on Newport Classics, and Live Unity Productions. A fervent educator, she is currently the Coordinator of Voice Studies at the University of Western Ontario.

“...the excellent Patricia Green....”

- The Globe and Mail

“Green electrified the audience aurally and visually”

- The Washington Post

*“Boulez's *Le marteau sans maître*, a work of ferocious difficulty... was given a triumphantly successful performance by alto Patricia Green effortlessly negotiating the fearsome vocal acrobatics of the score.”*

- Times Colonist, Victoria, B.C.

GEORGE BENJAMIN

COMPOSER

George Benjamin was born in London in 1960, started piano lessons at the age of seven and composing when he was nine. From 1974 he studied composition and piano and in 1976 he went to Paris to study composition and piano at the Paris Conservatoire.

Benjamin first came to public prominence attention when, in 1980, *Ringed by the Flat Horizon* was performed at the Proms in London by the BBC Symphony Orchestra. The piece has since achieved a remarkable international performance record, as have his two subsequent works, *A Mind of Winter* and *At First Light*.

George Benjamin has been the focus of numerous festivals around Europe and America. In France, his reputation has flourished and in March 1992 he was invited to direct a new music festival at the Opéra Bastille named 'Carte blanche à George Benjamin' of which the centrepiece was *Upon Silence*. The French government has awarded him the title of *Chevalier dans l'ordre des arts et lettres* for his outstanding contribution to French musical life.

In America, Benjamin's music has been widely performed and he has built up a particularly close relationship with the Tanglewood Festival. A commission from the Chicago SO resulted in *Dance Figures*, presented by the Chicago Symphony Orchestra in 2005. In London Benjamin curated the first 'Meltdown' festival in 1993. In 1995, the opening of the 75th Salzburg Festival was marked by a concert of Benjamin's works, given by the Ensemble Modern in which he conducted the world premiere of *Three Inventions for Chamber Orchestra*. Large-scale presentations of Benjamin's music were evident in 2005 in Berlin, Madrid and Strasbourg.

George Benjamin is also a major figure in British musical life. *Palimpsest I* was commissioned by the LSO for a world tour under Pierre Boulez, in 2002 *Palimpsest II* was given its premiere to mark the beginning of the LSO's season-long retrospective of Benjamin's work, 'By George'.

George Benjamin lives in London, and is the Henry Purcell Professor of Composition at King's College, London. Most recently he was elected to the Bavarian Academy of Fine Arts, only the fourth time such an honour has been bestowed on a British composer. In 2001 he was awarded the Deutsche Symphonie Orchester's first ever Schoenberg Prize for composition.

PETAR-KRESIMIR KLANAC

COMPOSER

In addition to his training as a violinist and electric guitar player, **Petar Klanac** studied composition with Gilles Tremblay at the Conservatoire de musique du Québec in Montreal (1992-1995). He later went on to study composition with Gerard Gris  y at the Conservatoire national sup  rieur de musique in Paris, where he is currently completing his studies with Marco Stroppa. He is a regular participant in various composition workshops and seminars including those directed by Claude Samuel and Brian Ferneyhough. Nine years spent as a singer in the Ma  trise des Petits Chanteurs du Mont-Royal (Saint Joseph's Oratory) also strongly formed Klanac's compositional aesthetic.



PHILIP CASHIAN

COMPOSER

Philip Cashian was born in Manchester in 1963 and studied at Tanglewood where he has been awarded the Britten Prize, Mendelssohn Scholarship and the PRS Prize. A CD of chamber music performed by BCMG was released in 2000 on the NMC label to great critical acclaim.

His many commissioned works include pieces for the Birmingham Contemporary Music Group, the Kreutzer and Bingham Quartets, and others. Orchestral works include 'Nightmaze', written for the BBC National Orchestra of Wales 1991 tour of Japan. This led to further commissions from the Britten-Pears Orchestra, the Northern Sinfonia, Sinfonia 21 and the Britten Sinfonia. Most recently Cashian completed 'Night Journeys' for the London Symphony Orchestra who gave the first performance in 1998 at Manchester's Bridgewater Hall.

Cashian is also active as a 'composer in education' and has written a number of works for children and amateur musicians. These include 'The Forest of Clocks' for voices and large ensemble and pieces for the Associated Board's 'Spectrum I and II' solo piano collections. He is a lecturer in composition at Royal Holloway College, University of London and a visiting tutor at the Birmingham Conservatoire.

Cashian's music has been performed and broadcasted worldwide - recent performances have included the Ojai Festival in California and the Park Lane Group's Young Artists Series where he was the featured composer.

'He writes argumentative music that engages the intellect and emotions in equal measure. Each work is distinct, made individual by a forceful dramatic instinct. Look at the titles of his pieces. In most cases there is a picture, a mood or a story, imaginatively realised with meticulous attention to detail and technique.'

Leslie East

'His music courses with energy, driven along on high-octane rhythmic invention: it's constantly diverting, constantly surprising.'

The Guardian

JOSEPH SCHWANTNER COMPOSER

Joseph Schwantner was born in Chicago in 1943. He received his musical and academic training at the Chicago Conservatory and Northwestern University and proceeded to serve on faculties of the Julliard School, the Eastman School of Music, the Yale School of Music.

From 1982 to 1985, Schwantner served as Composer-in-Residence with the Saint Louis Symphony orchestra. He has been the subject of a television documentary entitled *Soundings*, produced by WGBH in Boston for national broadcast. His work, *Magabunda* Four Poems of Agueda Pizarro was nominated for a 1985 Grammy Award in the category "Best New Classical Composition," and his *A Sudden Rainbow* received a 1987 Grammy nomination for "Best Classical Composition."

Among his commissions are those from the National Symphony Orchestra, New York Philharmonic, the Boston Symphony Orchestra, and others.

His orchestral work *Aftertones of Infinity* received the Pulitzer Prize in 1979. Other awards include First Prize in the 1981 Kennedy Center Friedheim Awards or *Music of Amber* and Third Prize in 1986 for *A Sudden Rainbow*; a Guggenheim Foundation Fellowship in 1978; Consortium Commissioning Grants from the National Endowment for the Arts; a Martha Baird Rockefeller Foundation Grant in 1978; the first Charles Ives Scholarship presented by the American Academy of Arts and Letters in 1970.



Upon Silence (1990)
for soprano and string orchestra
GEORGE BENJAMIN

When, in 1989, at one of my composition classes I invited a member of Fretwork to give a detailed demonstration of the viol, it came as a revelation to me. It seemed like the discovery of an entirely new family of string instruments—three sizes, all with six strings and frets, capable of an array of hitherto unexplored techniques and sonorities. Among these are the almost complete absence of vibrato, the novel bowing technique, the potential for numerous natural harmonics, multi-voiced chords, super-fast tremolo and resonant pizzicati. Above all on every single bowed note there is a flowering of harmonics of richness without equal among all other Western instruments, giving the viol its uniquely evocative and haunting timbre.

The result of my enthusiasm for this sound resource is this setting of “Long-legged Fly”, a late Yeats poem portraying three momentous figures in history absorbed in silent contemplation: Julius Caesar planning crucial military campaign, Helen of Troy as an adolescent in Sparta and Michelangelo painting the Sistine Chapel.

The greatest single influence on the melodic aspect of *Upon Silence* was the “Alap”, the opening section of classical Indian improvisations, where a single line gradually reveals a hidden pitch structure with rhythms of liquid flexibility. As a result the conductor's tempo in this piece is often extremely unstable, sometimes more than doubling in speed within the space of a single bar. The intervals along the mezzo-soprano's line are almost continuously conjunct; in particular the major seventh is not even implied, let alone stated. Yeats' verses are set in a syllabic manner, while each successive chorus is set to increasingly lengthy melismas as, like the long-legged fly above the water, the voice hovers above the viols' now turbulent, now still stream of sound.

G.B.

La joie éclatante des jeunes époux (1999)

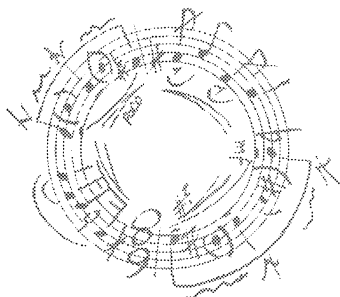
PETAR-KRESIMIR KLANAC

The newlywed's great joy is a reality of the Kingdom of God, which began before us. Imagination of such joy inspired the conception of this work, which offers various musical expressions of joy - primarily the joy of the wedding and the celebration: "Let us be happy and joyful, and give glory to God, for this is the wedding of the Lamb, and his wife has made herself beautiful: she has been given dazzling white linen in which to clothe herself" (Ap 19, 7-8).

Here, the lack of place is interesting to explore, that is, the possibilities of festive music removed from the actual place of the festivities. Indeed, a classical concert hall does not generally allow the audience to dance and drink, no matter how festive the music being played.

Commissioned by the Chaîne culturelle de Radio-canada, the piece was performed on May 4, 1999, by the Ensemble Contemporain de Montreal. This festive music is dedicated to my parents, Daria and Pierre to celebrate their 30th wedding anniversary.

P.K.



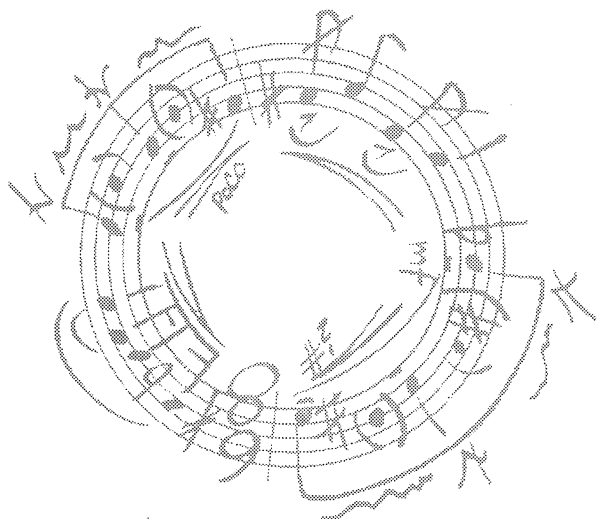
Chamber Concerto (1995)
PHILIP CASHIAN

The Chamber Concerto lasts around 16 minutes and is scored for 16 instruments. It was commissioned by the Birmingham Contemporary Music Group in 1995 who gave the first performance.

The piece falls into fifteen distinctly identifiable sections: *with a sense of urgency, bold and expressive, dry and machine-like, dancing and pushing forward*, oboe cadenza, *ghostly and transparent*, slower (clarinet solo), tom-tom cadenza, *with passion, hard and driving, turbulent, jazzy*, violin cadenza, *scintillating* and finally *frozen*.

Each of the sections highlights a different grouping of instruments, or solo instrument within the ensemble and most of the music, except for the final section (a kind of extended coda) is fast and energetic.

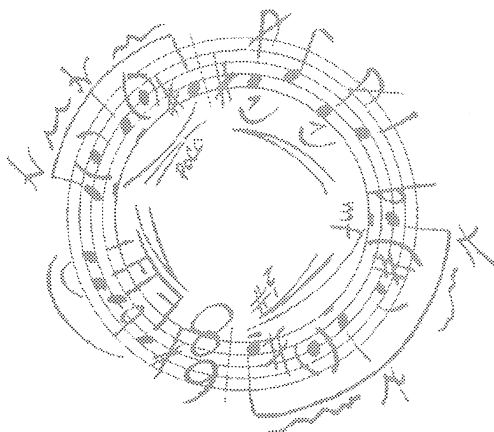
P.C.



Aftertones of Infinity (1978)
JOSEPH SCHWANTNER

Joseph Schwantner completed *Aftertones of Infinity*, the winner of the 1979 Pulitzer Prize for music, in November 1978. The work was commissioned by the American Composers Orchestra, which also gave its premiere on 1979 in New York. One of Schwantner's guides in composing the work was a self-penned poem that provided, as he put it, "a wellspring of extra musical images and ideas to which I would attempt to find appropriate musical analogues." The poem, which talks of "celestial voices," of "empyrean visions" traveling through eternity to "afterworlds beyond the edge of forever," conjures up images of vast spaces. In order to give musical form to this sense of space, Schwantner combines passages having little or no rhythmic or harmonic movement with more assertive sections involving faster-paced chords and orchestral outbursts. The composer also employs a very large orchestra, including unusual tone colors coming from, for example, tuned crystal glasses and gentle wordless vocalizing by the members of the orchestra.

The work opens with delicate shimmering sounds that create a spacious atmosphere but also harbour an almost subliminal sense of imminent threat. Quiet ostinato patterns emerge occasionally from the harp and tuned percussion. One ostinato turns particularly menacing around the halfway point of this 15-minute work, but the sense that the music is about to collapse upon itself then recedes as a shimmering texture like the one that opened the work returns. The quiet vocalizing from the orchestra becomes more prominent in the work's delicate coda.



LONG-LEGGED FLY

That civilization may not sink,
Its great battle lost,
Quiet the dog, tether the pony
To a distant past;
Our master Caesar is in the tent
Where the maps are spread'
His eyes fixed upon nothing,
A hand under his head.

Like a long-legged fly upon the stream
His mind moves upon silence.

That the topless towers be burnt
And men recall that face,
Move most gently if move you must
In this lonely place.
She thinks, part woman, three parts a child,
That nobody looks; her feet
Practice a tinker shuffle
Picked up on a street.

Like a long-legged fly upon the stream
Her mind moves upon silence.

That girls at puberty may find
The first Adam in their thought,
Shut the door of the Pope's chapel,
Keep those children out.
There on that scaffolding reclines
Michael Angelo.
With no more sound than the mice make
His hand moves to and fro.

Like a long-legged fly upon the stream
His mind moves upon silence.



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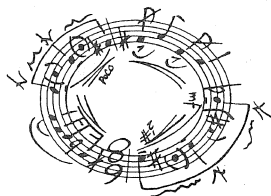
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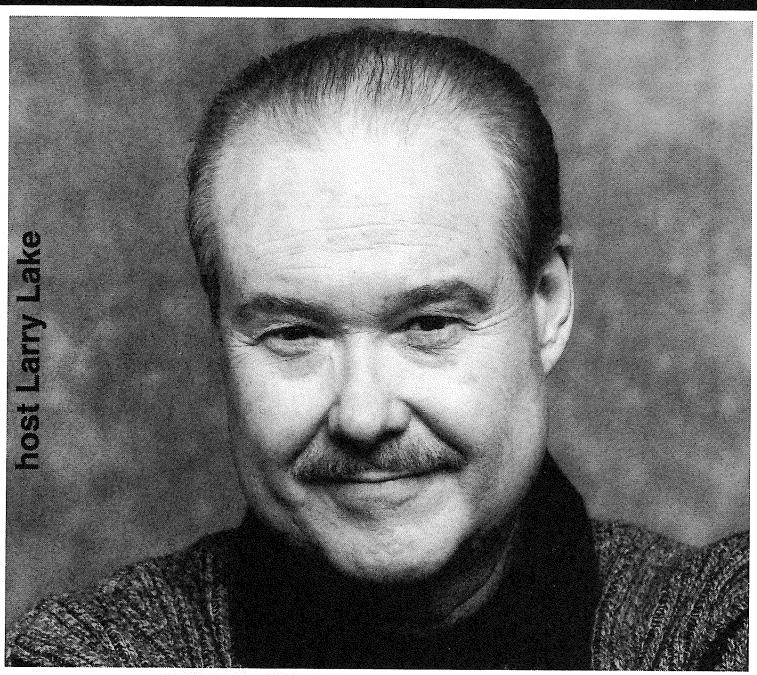
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May 9 – 13.07

red hot new wave finale

May 13.07

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